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ABSTRACT

The honors program described in this language arts curriculum guide has three components: language study, literature, and composition. The first section of the guide describes the language study component, which deals with content areas, general objectives, and performance strategies. The second section discusses the combination of literature and composition, and focuses on writing about literature and on producing written works about specific learning experiences. Appendixes place genre by grade level, combine the study of literature and writing about literature in a sequential progression, and give a perspective for each content area. Activities to develop for particular writing or learning activities are also suggested. (HOD)

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SAN MARCOS UNIFIED SCHOOL DISTRICT

LANGUAGE ARTS HONORS CURRICULUM

GRADES 7 - 12

CS208373

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PENDING

GRADES 7-12

LANGUAGE ARTS HONORS CURRICULUM

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LANGUAGE ARTS HONORS

(GRADES 7-12)

Revised Summer 1983

P E R S P E C T I V E

The honors program has three components: Language Study, Literature, and Composition.

Strand A.0, "Language Study," deals only in content areas, general objectives, and performance strategies. All materials necessary for implementation need future development.

Literature and composition are basically combined in Strand B.0, "Writing About Literature." The major focus is the content areas of literature and the end result: a written expression about the specific learning experience.

"Appendix I" places genre by grade level. Various genre can often be used to pursue the suggested strategies in Strand B.0.

"Appendix II" combines the study of literature and writing about literature in a sequential progression. Activities to develop to a particular writing or learning activity are suggested.

If the students can progress more than the program suggests, "Appendix II" additionally carries the study of literature and writing about literature to more complex and sophisticated ends. This appendix also gives a "perspective" for each content area.

HONORS ENGLISH CURRICULUM
(GRADES 7-12)

Revised Summer 1983

STRAND: LANGUAGE STUDY A.0

GOAL: To develop the students' awareness of, appreciation for, ability to understand and use language, and to understand the relationship between language and human thought and behavior.

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
A.1 Backgrounds of English Language	A.1.1 Developing an understanding of the evolution of language generally and of the English language specifically.	A.1.1.1 The student will learn some basic theories as to the origin of language.	9
		A.1.1.2 The student will know some principles of sound change.	9
		A.1.1.3 The student will know a brief history of the English language.	9
A.2 Semantics of Language	A.2.1 Realizing that the process of communication (sign, symbols, language, modulation) can be distorted and can create undesirable thought and behavior patterns.	A.2.1.1 The student will differentiate between factual and inferential knowledge, will note methods and degrees of verification of factual statements, and will recognize probability and degree of probability of inferential statements.	10
		A.2.1.2 The student will differentiate between denotative and connotative statements, recognizing the difficulties in trying to define with connotation, identify value words, seeing the sociological and psychological implication of connotative words and expressions used carelessly.	10
		A.2.1.3 The student will be aware that the process of classification typically involves value judgments, after resulting in stereotyping and prejudice if one does not understand the process of abstracting.	10
		A.2.1.4 The student will develop an awareness that technology has greatly broadened our communication process, making him much more susceptible to being manipulated, with great effect on contemporary values.	10
		A.2.1.5 The student will recognize the power of literature and visual arts to manipulate people's minds, often to the detriment of humankind, but, hopefully, with awareness, leading to a degree of understanding of humaneness.	10
		A.2.1.6 The student will understand major differences between verbal and visual literacy, developing conceptual tools and perceptual techniques so he can SEE accurately and EXPRESS himself more clearly.	10

STRAND: LANGUAGE STUDY

GOAL:

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
	A.2.2 Being aware that language is at the root of all things we refer to by the word "civilization."	A.2.2.1 The student will show he is aware that language is a necessity to cooperation, that it is the fundamental mechanism of human survival.	10
		A.2.2.2 The student will evidence an understanding of the necessity of language, used accurately and creatively, for man to function humanly.	10
		A.2.2.3 The student will evidence his knowledge of and use of language as a system--having a purpose, based on underlying assumptions, granting rights, imposing restrictions, assigning roles: all of which operate within certain observable rules.	10
		A.2.2.4 The student will be aware that words do not exist in objects, situations, feelings--but that words CAN affect human evaluations.	10
		A.2.2.5 The student will show proficiency in making the symbol (the word) and the referent (the thing) fit as accurately as language will permit; that is, that the map properly describes the territory, that he uses his language logically.	10
A.3 Language as a "living" thing	A.3.1 Being aware that language is a "living" thing, that it was born, constantly changes, and sometimes dies.	A.3.1.1 The student will show his ability to understand unknown words by an analysis of their root and affix parts.	10
		A.3.1.2 The student will evidence his understanding of the many ways new words come into our language.	10
		A.3.1.3 The student will differentiate between intensional and extensional meanings.	10
		A.3.1.4 The student will demonstrate an awareness of the total and true functions of the dictionary.	10
		A.3.1.5 The student will show he understands and can use different social levels of his language.	10

HONORS ENGLISH CURRICULUM
(GRADES 7 - 12)

Revised Summer 1983

STRAND: LANGUAGE STUDY

GOAL:

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
A.4 Vocabulary Development	A.4.1 Learning an advanced stock of words.	A.4.1.1 The student will study synonyms and antonyms through groups of related words on central ideas.	7-10
		A.4.1.2 The student will study synonyms and antonyms from selected lists pointing to such tests as "Scholastic Aptitude Test."	9-10
	A.4.2 Learning the techniques of contextual analysis	A.4.2.1 The student will analyze words in context by using the techniques of definition, example, modification, restatement, and inference.	8
	A.4.3 Understanding the implications of a sentence.	A.4.3.1 The student will select the word to complete a sentence based on logical consistency within the sentence.	9
		A.4.3.2 The student will select the word to complete a sentence based on stylistic consistency within the sentence.	9
	A.4.4 Learning words from classical mythology and history.	A.4.4.1 The student will develop a stock of words based on classical mythology.	10
		A.4.4.2 The student will develop a stock of words based on history.	10
	A.4.5 Studying word relationships and analogies.	A.4.5.1 The student will develop the skill of analyzing word relationships and finding analogies to that relationship.	10-11

STRAND: WRITING ABOUT LITERATURE B.0

GOAL: To develop the ability to analyze, explicate, and evaluate elements of literature and literary works as a whole.

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
B.1 Writing based on literal reading and on denotation	B.1.1 Writing a denoted, literal interpretation of a literary selection.	B.1.1.1 The student will write a paraphrase, translating the words of a literary work into more simple and understandable equivalents.	7-8
		B.1.1.2 The student will write a summary, condensing a literary work, presenting in as few words as possible its literal or surface meaning.	7-8
B.2 Writing based on content area analysis of prose	B.2.1 Writing a clear statement of theme, recognizing theme and thematic development in a given work, and recognizing the philosophical background of and its reflections in a work.	B.2.1.1 The student will write a paragraph agreeing or disagreeing with a given statement of theme, supporting his answer with specific examples from the text.	8
		B.2.1.2 Given the theme of a work, the student will write a paragraph tracing its development through the work.	9
		B.2.1.3 The student will write a paragraph, applying a general philosophical idea or stance to a work by indicating those elements in the text which reveal those philosophical ideas.	10
		B.2.1.4 The student will write an essay, stating the theme of a particular work and will explain, by referring to specific evidence from the text, how the theme is developed.	11
		B.2.1.5 Given a passage from an unfamiliar work, the student will write an essay, inferring through close contextual reading the theme of the work as a whole, supporting this theme with specific references to the passage.	12
	B.2.2 Summarizing and identifying the import of a plot and explaining the physical, psychological, and moral causality and development of a plot.	B.2.2.1 Given a narrative and several related episodes, the student will write a paragraph explaining the causality in the sequence of these episodes.	8-9
		B.2.2.2 Given an incident or a situation in a work which the student has read, the student will write an essay explaining the emotional or psychological causes which lead to the incident or situation.	10
		B.2.2.3 The student will write an essay discussing the function of a given plot in terms of the theme of the work.	11

STRAND: WRITING ABOUT LITERATURE

GOAL:

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
	B.2.3 Demonstrating an understanding of the nature of a character, of the method of character relevation and development used by the writer, and of the function of individual characters within a work.	B.2.3.1 The student will write a brief character sketch of any major character in a work with which he is familiar.	8-9
		B.2.3.2 Given a trait of a particular character from a work with which he is familiar, the student will write a paragraph identifying the method of character revelation used and will support his answer with at least three examples from the work itself.	10-11
		B.2.3.3 The student will write an essay pointing out the universal significance of a character in a piece of literature.	12
	B.2.4 Identifying the specific setting of any given work with which the student is familiar and explaining the contribution or contributions of the setting to the given work.	B.2.4.1 The student will write a paragraph stating the aspects of the setting (physical or geographical, occupational, temporal, and cultural) of a work with which he is familiar, and will comment briefly as to the importance of the setting.	10
		B.2.4.2 The student will write an essay describing the setting of a work he has read, describing the atmosphere which is evoked by the setting as well as that atmosphere's effect, citing examples from the work to support his statement.	11
		B.2.4.3 The student will write an essay pointing out the symbolic importance of the setting or settings of a work with which he is familiar.	12
	B.2.5 Identifying the point of view and explaining the advantages and limitations of that point of view in a work with which he is familiar.	B.2.5.1 The student will write a paragraph identifying the point of view and showing the advantages of this point of view in terms of the whole of a given work.	10
		B.2.5.2 The student will write an essay characterizing a work's narrator and pointing out his advantages and limitations and their effect on the work as a whole.	11

STRAND: WRITING ABOUT LITERATURE

GOAL:

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
	B.2.6 Identifying authorial tone and describing its effect on the work as a whole.	B.2.6.1 The student will write an essay describing the author's overall tone in a work with which he is familiar and will support his description with specific examples from the text.	10
		B.2.6.2 Given an incident and an authorial tone, the student will rewrite the incident in the stated tone.	11
		B.2.6.3 The student will write a brief description of the narrator's morals, attitudes, and opinions (from a selected work), citing examples from the text to support his contention.	12
	B.2.7 Identifying and stating the effects of style within a given work.	B.2.7.1 The student will write an essay identifying important diction in a given literary passage from a work he has read, explaining its significance to the work as a whole.	9
		B.2.7.2 Given a passage and a statement of its general sentence structure, the student will write an essay relating that structure to the meaning of the passage.	10
		B.2.7.3 The student will write an essay analyzing the use of diction and/or syntax in a work he has read, pointing out its overall effect on the tone and statement of the work.	11
B.3 Writing based on content area analysis of poetic language	B.3.1 Identifying sound symbolism and patterns and discussing their functions in literary works.	B.3.1.1 The student will write a paragraph identifying a passage's difficulty or ease of articulation, relating it to the meaning of the passage.	10
		B.3.1.2 Given a passage of prose or verses of poetry, the student will write an essay analyzing the use of the sound symbolism and patterns, pointing out the contributions of these devices to the work as a whole.	10
	B.3.2 Recognizing the form and function of meter, rhyme scheme, and stanzaic pattern in a work of poetry.	B.3.2.1 The student will write a paragraph discussing the specific meter of a poem in terms of the poem's meaning.	10

STRAND: WRITING ABOUT LITERATURE

GOAL:

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
	B.3.3 Identifying, literally paraphrasing, and analyzing the particular appropriateness of any given figure of speech.	B.3.3.1 Given a passage containing an allusion, the student will write a paragraph explaining the meaning of the allusion and the expanded meaning of the passage.	10
		B.3.3.2 The student will write an essay explaining in detail the use and significance of a given figure of speech (or figures of speech) as related to the context of the selection.	10
	B.3.4 Identifying and discussing the meaning of images, patterns of imagery, allegory, allusion, and symbolic patterns.	B.3.4.1 Given a poem or a passage from a poem, the student will write a paragraph identifying the pattern of imagery, relating that pattern to the work as a whole.	11
		B.3.4.2 Given a poem or a passage from a poem, the student will write a paragraph identifying the symbols in the passage, stating the symbolic importance of each.	11
		B.3.4.3 Given an excerpt from an allegory in which the characters and/or objects are clearly labeled abstractions, the student will write an essay interpreting the action of the passage in abstract terms.	12
B.4 Writing based on literary interpretation	B.4.1 Expressing the importance of the biographical, historical, or philosophical context of a literary work to the increased understanding of the work itself.	B.4.1.1 The student will write an essay describing a hypothetical society which could have produced a given work of literature, citing evidence from the text to support his hypothesis.	11
		B.4.1.2 Given a philosophy and a work written from its position, the student will write an essay relating at least three aspects of the work to that philosophical position.	12
	B.4.2 Evaluating an incident, a character, or an idea in a literary work in terms of the student's own projections or judgments about the nature of the human experience.	B.4.2.1 The student will write a paragraph stating the importance to his own life of a particular value stressed in a work of literature.	7
		B.4.2.2 The student will write a paragraph stating a parallel between his own experiences or concerns and those of a work's main character.	8

STRAND: WRITING ABOUT LITERATURE

GOAL:

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
		B.4.2.3 The student will write an essay stating whether he agrees or disagrees with a character's handling of a situation, pointing out the particular positive or negative aspects of his actions.	9
		B.4.2.4 The student will write an essay sketching the relationship existing between two characters whose relationship is implicit in the plot, but is never explicitly stated.	10
		B.4.2.5 The student will write an essay resolving a question raised in a piece of literature, explaining the argument within the work, expanding it to his world of experience.	11
		B.4.2.6 The student will write an essay stating the responses of several different characters to the same stimulus, relating the individual responses to each character's personality.	12
	B.4.3 Recognizing the value and importance of individual aspects of a literary work, relating them to the comprehension of the entire text.	B.4.3.1 Given a work and a statement of its theme, the student will write a paragraph tracing one element of the work through it, showing how it furthers or reinforces the theme.	11
		B.4.3.2 The student will write an essay stating the theme of a work he has read, demonstrating how any two of the following elements work within it to contribute to that theme: plot, character, setting, point of view, tone, style, rhythm and rhyme, genre, figurative language, imagery, and symbolism.	12
		B.4.3.3 The student will choose a significant passage from a work he has read and will write an essay on the overall significance of the passage to the work's theme and structure.	12
		B.4.3.4 The student will write an essay fully explicating a short poem.	10-12

STRAND: WRITING ABOUT LITERATURE

GOAL:

CONTENT AREA	CONTENT GENERAL OBJECTIVE	PERFORMANCE STRATEGIES	GRADE LEVEL
	B.4.4 Evaluating the effectiveness of works of literature as meaningful communications and as full statements about the human condition.	B.4.4.1 The student will write a paragraph stating the appropriateness of an author's style to his statement in a particular work.	11
		B.4.4.2 The student will write an essay evaluating the artistic unity of a work which he has read by stating whether the work's conclusion is justifiable in terms of the preceding action and by supporting his views with examples from the text.	11
		B.4.4.3 Given two passages or poems, the student will write an essay in which he identifies the better of the two, explaining his judgment in terms of the fittingness and effectiveness of the form to the content.	12
		B.4.4.4 The student will write an essay stating a work's central purpose, how well the purpose has been accomplished, and his judgment of the importance of that purpose.	12
B.5 Writing based on research	B.5.1 Expressing the importance of of the biographical, historical, or philosophical context of a literary work to the increased understanding of the work itself.	B.5.1.1 After researching a given author's life, the student will write an essay showing at least two instances in which the author's background may have had an effect upon a given piece of work.	11
		B.5.1.2 Given a work for which the historical context is important, the student will research these facts and will write an essay showing, by specific reference to the text, how they are important to the theme and context of that work.	11
		B.5.1.3 Given a work possessing obvious characteristics of a certain literary movement, the student will write an extended essay identifying the movement to which it belongs, citing characteristics which support such a classification.	11

APPENDIX I

GENRE PLACEMENT BY GRADE LEVEL

Grade 7: SHORT STORY

NOVEL

DRAMA

MELODRAMA--CHARACTERISTICS OF

Grade 8: SHORT STORY

NOVEL

DRAMA

FARCE--CHARACTERISTICS OF

Grade 9: SHORT STORY

ELEMENTS

HISTORY AND DEVELOPMENT

NOVEL

DRAMA

TRAGEDY--HISTORY AND DEVELOPMENT

POETRY (LYRICAL)

PASTORAL--CHARACTERISTICS OF

ODE--CHARACTERISTICS OF

ELEGY--CHARACTERISTICS OF

Grade 10: SHORT STORY

NOVEL

DRAMA

HISTORICAL--TECHNIQUES OF

PSYCHOLOGICAL--TECHNIQUES OF

POETRY

SONNET--CHARACTERISTICS OF

BALLAD--CHARACTERISTICS OF

MYTHOLOGY

Grade 11: SHORT STORY--AS AMERICAN DEVELOPMENT

NOVEL--CHARACTERISTICS OF

DRAMA--IN AMERICAN LITERATURE

ESSAY--HISTORY AND CHARACTERISTICS OF

BIOGRAPHY--CHARACTERISTICS

POETRY--IN AMERICAN LITERATURE

Grade 12: DRAMA

TRAGEDY

COMEDY--HISTORY AND DEVELOPMENT

NOVEL--HISTORY OF

POETRY

EPIC--CHARACTERISTICS OF

DRAMATIC MONOLOGUE

APPENDIX II

STUDY OF LITERATURE

OBJECTIVES WITHIN SIXTEEN CONTENT AREAS

A. THEME
B. PLOT
C. CHARACTER
D. SETTING
E. POINT OF VIEW
F. TONE
G. STYLE
H. GENRE
I. SOUND SYMBOLISM AND PATTERNS
J. RHYTHM, RHYME, AND STANZA
K. FIGURATIVE LANGUAGE
L. IMAGERY AND SYMBOLISM
M. LITERARY CONTENT
N. RELATION OF LITERATURE TO EXPERIENCE
O. LITERARY ANALYSIS AND EXPLICATION
P. LITERARY EVALUATION

The objectives within each content area are arranged hierarchically, with the intent of building up skills sequentially.

The objectives do not attempt to be teaching strategies. They are instead means of judging the effectiveness of those strategies. Generally, the cognitive aim is to aid students in developing the following:

1. A facility in the recognition of those aspects of a work which constitute theme, plot, character, etc.
2. Skill in identifying and describing these literary elements.
3. The ability to point out the author's method and intent as he reveals the individual aspects of his work.
4. An increased perspective on the work of art as it relates to the student's own experience.
5. A basic recognition of the way in which the elements of a work of art interweave to form the work's central statement and to deepen its effect.
6. The ability to judge a piece of literature in a manner that is reasonable and consistent in terms of the work itself.

The affective aim is to increase in the student the ability and desire to read literature with attention and sensitivity to the interplay of themes and motifs as they are variously expressed.

THEME

CONTENT GENERAL OBJECTIVE A:

The student will express a clear statement of theme, recognizing theme and thematic development in a given work, and recognizing philosophical background of and its reflections in a work.

PERSPECTIVE: Theme is the unifying generalization, usually a statement about life, by which the events of the work gain meaning and importance beyond that of their literal levels. In this sense, theme cannot be a mere understanding of events (or, in the case of some poetry, of individual images), but rather an understanding of what the events or images add up to.

Theme must be central to every part of the work and cannot be contradicted by any detail of the work.

Theme can be found only within the context of the work. The student is not free to impose his own values upon the work in order to find the theme; he should rather be able to expose the work's theme through consideration of the work's own elements (e.g., setting, plot, tone, point of view, characters, style, imagery, and symbolism).

The theme of a work should not be an over-generalization. It should be stated in terms of the work itself, although without the specifics of character names and places. (E.g., "Johnny's parents were mean to him, and because of this he became the biggest bully in Cooperstown" is too specific to be a suitable statement of theme; "A child who is neglected and ignored in his own home may look for attention by striking out at others" is a more fitting thematic statement of the same ideas.) Likewise, a statement of theme should not be a mere reiteration of a well-worn platitude. (E.g., "Life is tough" would not be a sufficient statement of theme; "A man's efforts are not always rewarded according to their merit" would be a proper statement of theme.)

The thematic statement must be in complete sentence form. (E.g., "Envy" is not sufficient as a statement of theme; "Envy is not productive" is adequate as such.)

OBJECTIVE A 1:

Given a list of statements, the student will identify those which are an adequate statement of theme.

OBJECTIVE A 2:

The student will refine an over-generalized statement of theme into a feasible statement of theme.

OBJECTIVE A 3:

The student will select the best theme of a work he has read from a list of possible themes.

OBJECTIVE A 4:

The student will agree or disagree with a given statement of theme for a work and will support his answer with at least one specific example from the text.

OBJECTIVE A 5:

Given the theme of a work, the student will trace its development through the work.

OBJECTIVE A 6:

The student will apply a statement of a general philosophical idea or stance to a work by indicating those elements in the text which reveal those philosophical ideas.

OBJECTIVE A 7:

The student will state the point at which theme becomes apparent in a given work of literature and will support his statement with a brief explanation.

OBJECTIVE A 8:

The student will state a theme of a particular work and will explain, by referring to specific evidence from the text, how the theme is developed.

OBJECTIVE A 9:

Given a passage from an unfamiliar work, the student will infer through close contextual reading the theme of the work as a whole and will support this theme with specific references to the passage.

PLOT

CONTENT GENERAL OBJECTIVE B:

The student will summarize and identify the import of a plot and will explain the physical, psychological, and moral causality and development of a plot.

PERSPECTIVE: A plot is a series of actions that are causally related and that move in a logical sequence to a resolution of the conflict. Each incident of plot is absolutely necessary to the development of the narrative.

The plot itself is generally divided into its rising action, its climax, and its falling action (or denouement).

Conflict, an opposition of forces, is an essential element of plot. These forces may be physical (external) or metaphysical (internal or spiritual).

The opposition is represented by the protagonist, who is the main character of a work, and the antagonist, which is the force, human or non-human, opposing the protagonist.

OBJECTIVE B 1:

The student will briefly describe the sequence of actions of a work which he has read.

OBJECTIVE B 2:

Given a paragraph summary of a plot familiar to the student, some parts of which are extraneous and therefore inappropriate to a plot summary, the student will cross out the extraneous sentences.

OBJECTIVE B 3:

The student will draw a simple plot line labeled "rising action," "climax," and "falling action," making at least five entries of given physical actions in the plot.

OBJECTIVE B 4:

The student will identify the protagonist and the antagonist of a given narrative.

OBJECTIVE B 5:

Given a narrative and several related episodes, the student will explain the causality in the sequence of these episodes.

OBJECTIVE B 6:

The student will briefly outline the development of the moral or psychological conflict of a given narrative.

OBJECTIVE B 7:

Given an incident or a situation in a work which the student has read, he will explain the emotional or psychological causes which lead to the incident or situation.

OBJECTIVE B 8:

The student will discuss the function of a given plot in terms of the theme of the work.

CHARACTER

CONTENT GENERAL OBJECTIVE C:

The student will demonstrate his understanding of the nature of a character, of the method of character revelation and development used by the writer, and of the function of individual characters within a work.

PERSPECTIVE: A character is defined by the major physical, emotional, and intellectual attributes that he or she exhibits. The author generally unfolds a character through direct expositon and authorial comment, through the character's own thoughts and actions, and/or through other characters' descriptions of and responses to that character.

OBJECTIVE C 1:

The student will draw a brief character sketch of any major character in a work with which he is familiar.

OBJECTIVE C 2:

The student will label as "round" or "flat" each character in a list of major and minor characters of a piece of literature or a film which he has read or seen, and will describe in one sentence the function of those characters which he has labeled as "flat."

OBJECTIVE C 3:

Given a trait of a particular character from a work with which he is familiar, the student will identify the method of character revelation used and will support his answer with at least three examples from the work itself.

OBJECTIVE C 4:

Given two passages dealing with one dynamic character, one passage from the beginning of a work the student has read, and one passage from the end of the same work, the student will identify the change in the character and will give at least one example from the body of the work to explain the cause of the change.

OBJECTIVE C 5:

The student will act out or write (using any genre) a hypothetical situation involving a character with whom he is familiar, remaining consistent with the author's conception of the character.

OBJECTIVE C 6:

The student will write an essay pointing out the universal significance of a character in a piece of literature.

SETTING

CONTENT GENERAL OBJECTIVE D:

The student will identify the specific setting of any given work with which he is familiar and will explain the contribution or contributions of the setting to that given work.

PERSPECTIVE: The setting may function as a means through which mood or atmosphere is created, characters are developed, and/or symbolic meaning is implied. The elements that comprise setting may be defined as follows:

Geographical or physical setting describes the appearance and/or the sense impressions of the surroundings;

Occupational setting involves the daily manner of life of characters or groups;

Temporal setting points out the time of day or the time of year;

Cultural setting describes the religious, moral, social, or emotional atmosphere in which action takes place. This category includes historical settings.

OBJECTIVE D 1:

Given brief statements of setting, the student will label each as geographical or physical, occupational, temporal, or cultural.

OBJECTIVE D 2:

The student will state the geographical or physical, the occupational, the temporal, and the cultural aspects of the setting of a work with which he is familiar, and will comment briefly as to the importance of the setting.

OBJECTIVE D 3:

Given an incident, the student will create a suitable setting for it.

OBJECTIVE D 4:

The student will describe the setting of a work he has read and will describe the atmosphere which is evoked by the setting as well as that atmosphere's effect, citing examples from the work to support his statement.

OBJECTIVE D 5:

The student will outline the method of setting revelation and will point out its importance.

OBJECTIVE D 6:

The student will point out the symbolic importance of the setting or settings of a work with which he is familiar.

POINT OF VIEW

CONTENT GENERAL OBJECTIVE E:

The student will identify the point of view and will explain the advantages and limitations of that point of view in a work with which he is familiar.

PERSPECTIVE: Point of view may be defined as the perspective from which the elements of a literary work are seen. For the purposes of this approach, point of view will be either omniscient, limited omniscient, first person, or objective.

In the omniscient point of view, the author, telling the story in the third person, literally knows all. He is free to enter the minds of any or all characters, to transcend physical limitations of time and space, and to comment on and interpret actions.

In the limited omniscient point of view, the author exercises the privileges of the omniscient point of view, but only in terms of one character. The author, again writing in the third person, knows and can interpret everything about this particular character, but he perceives events and other characters only through that character.

In the first person point of view, the story is told in the first person by one of the characters. Any commentary or interpretation must be considered to be the character's, rather than the author's. Such comment is therefore unreliable and may provide more insight into the narrator-character than into the issue commented on.

In the objective point of view, the author simply reports what is seen or heard in any of the unlimited places he is free to go. Sometimes called the "dramatic point of view," the objective point of view gives the reader the sense of viewing the action without the authorial intermediary. The author may not interpret or comment---he may only present.

OBJECTIVE E 1:

The student will identify the point of view of any work that he has read as omniscient, limited omniscient, first person, or objective.

OBJECTIVE E 2:

Given an excerpt from a literary work, the student will reconstruct it from one other of the following points of view: the omniscient point of view, the limited omniscient point of view, the first person point of view, or the objective point of view.

OBJECTIVE E 3:

The student will identify the point of view and its advantages in terms of the whole of a given work.

OBJECTIVE E 4:

The student will characterize any work's narrator and will point out his advantages and limitations and their effect on the work as a whole.

TONE

CONTENT GENERAL OBJECTIVE F:

The student will identify authorial tone and will describe its effect on the work as a whole.

PERSPECTIVE: Tone is the implied attitude toward subject matter, particularly characters, and audience in a literary work. The tone may be of any human attitude: fond, resentful, serious, ironic, condescending, etc. The attitude expressed in the work may drastically influence the work's total meaning.

OBJECTIVE F 1:

Given a passage with certain sentences or phrases underlined, the student will write a brief statement of the implications of the underlined sentences or phrases as related to tone.

OBJECTIVE F 2:

The student will identify in a few words the tone of a literary passage.

OBJECTIVE F 3:

The student will write an essay describing the author's overall tone in a work with which he is familiar and will support his description with specific examples from the text.

OBJECTIVE F 4:

Given an incident and authorial tone, the student will rewrite the incident in the stated tone.

OBJECTIVE F 5:

The student will write a brief description of the narrator's morals attitudes, and opinions, citing at least two examples from the text.

OBJECTIVE F 6:

The student will characterize the narrator in a particular work and will describe the author's tone toward that character, drawing conclusions as to the effect of that tone on the work as a whole.

STYLE

CONTENT GENERAL OBJECTIVE G:

The student will identify and state the effects of style within a given work.

PERSPECTIVE: The major components of style to be considered are diction and syntax. Diction is concerned with the apt selection of the word for its particular context. Syntax is concerned with the manner in which individual sentence units are combined to form a sentence. Ideally, the style an author chooses will be the best way of conveying what he or she wants to say.

OBJECTIVE G 1:

Given a passage from a piece of literature, the student will choose from the words in parentheses those which complete the passage with the greatest consistency of style.

OBJECTIVE G 2:

Given a central connotative word underlined in a literary passage, the student will state at least two of its multiple associations and will state how those associations add to the tone or meaning of the passage.

OBJECTIVE G 3:

The student will identify in a brief statement the general tone of the underlined diction in a passage of literature.

OBJECTIVE G 4:

The student will identify the verb tense or form used in a given passage and will relate it to the meaning of the text, drawing specific examples from the text.

OBJECTIVE G 5:

The student will underline instances of repetition in a given literary passage and will state the value of such repetition in precise terms of the passage itself.

OBJECTIVE G 6:

The student will identify important diction in a given literary passage from a work he has read and will explain its significance to the work as a whole.

OBJECTIVE G 7:

Given a passage and a statement of its general sentence structure (simple, compound, complex, compound-complex), the student will relate that structure to the passage's meaning.

OBJECTIVE G 8:

The student will identify the significant syntactical elements (e.g., sentence structure, sentence length, verb forms, types of modification structures) in a given passage of literature and will draw conclusions as to the significance of these prevailing forms and devices, supporting his answer with specific examples from the text of the passage.

OBJECTIVE G 9:

In a few short paragraphs, the student will analyze the use of either diction or syntax in a work he has read, pointing out its overall effect on the tone and statement of the work.

GENRE

CONTENT GENERAL OBJECTIVE H:

The student will know the characteristics of the major genre and subgenres of literature and will understand the ways in which genre may become a vehicle of meaning in a work.

PERSPECTIVE: Genre is a term which indicates the categories into which a literary work can be classified according to form, technique, or purpose. In this study, emphasis will be on literary subgenres, under the assumption that at the high school level students have learned to distinguish among poetry, prose, and drama. Those distinctions previously learned are as follows:

Poetry is generally recognized to be distinguished from prose in the following of three ways:

1. The content of poetry tends to be emotional and imaginative treatments of man in his world.
2. Poetry has distinct and easily recognizable form by which its meaning is further compacted, e.g., rhythm, rhyme, and other poetic conventions.
3. Poetry's main purpose and ultimate effect is to please.

Prose developed after poetry as a vehicle for the conveyance of information. Prose compares with poetry as follows:

1. Prose is adaptable to many purposes and themes, as opposed to the somewhat limited content area of poetry.
2. Much of the power and variety of prose is through individual writer's handling of style through diction and syntax.
3. While prose may lack the rhythmical patterns of poetry, it can contain a rhythm of its own. Prose rhythms, however, often pertain to the immediate context (i.e., the word, phrase, or sentence) rather than repeatedly to the entire work.
4. Poetic conventions and imagery are not as frequent or as necessary in prose as they are in poetry, but they are often found in prose.
5. Prose may be didactic, informative, or simply written to please.

Drama incorporates both prose and poetry in presenting a narrative through action and dialogue. Interpretation is left to the audience, although audience reaction can be easily guided by the skillful playwright.

OBJECTIVE H 1:

Given subgenres of one of the three major literary genres (i.e., poetry, drama, or fiction) and statements describing these subgenres, the student will match each statement to the subgenre to which it applies.

OBJECTIVE H 2:

The student will distinguish among those conventions or stylistic devices which always apply, those which sometimes apply. and those which never apply to a given subgenre of literature.

OBJECTIVE H 3:

Given an unordered list of literary genres and subgenres and a skeleton outline, the student will insert the genres and subgenres in the outline form.

OBJECTIVE H 4:

The student will state the genre or subgenre of any work that he has read.

OBJECTIVE H 5:

The student will identify which of a list of subgenres would be most suitable for communicating information with a stated emphasis.

OBJECTIVE H 6:

The student will compose an essay reflecting the function of the use of two genres in a single work.

OBJECTIVE H 7:

Given a work and its subgenre, the student will demonstrate his understanding of how that work both uses and modifies its subgenre's conventions for aesthetic effect by identifying in what ways the work corresponds to the model for its genre, in what ways it differs, and, finally, how the discrepancy relates to the meaning of the work.

SOUND SYMBOLISM AND PATTERNS

CONTENT GENERAL OBJECTIVE I:

The student will identify sound symbolism and patterns and will identify and discuss their functions in the literary work.

PERSPECTIVE: Sound symbolism refers to a correlation between sound and sense. The three types of sound symbolism are 1) onomatopoeia, the use of speech sounds which imitate actual sounds, 2) the use of speech sounds which are noticeably easy or difficult to articulate, and 3) phonetic intensives, the use of speech sounds which suggest meaning.

Sound patterns are sounds which are repeated in close proximity for the purpose of emphasizing certain words, phrases, or corelations. Specific sound patterns dealt with are 1) alliteration, patterns of repeated consonant sounds, and 2) assonance, patterns of repeated vowel sounds or groups of vowel sounds. Rhyme, technically a sound pattern, is dealt with under "Rhythm, Rhyme, and Stanza."

OBJECTIVE I 1:

The student will underline all instances of alliteration, assonance, or consonance in a given passage of literature.

OBJECTIVE I 2:

The student will identify alliteration in given literary passages as an instance of a) reenforcing or strengthening key words, b) calling attention to a contrast, or c) calling attention to related words.

OBJECTIVE I 3:

Given literary excerpts, the student will underline all instances of onomatopoeia and phonetic intensives.

OBJECTIVE I 4:

The student will identify a passage's difficulty or ease of articulation (cacaophony or euphony) and will relate it in a short paragraph to the passage's meaning.

OBJECTIVE I 5:

Given a passage of prose or verses of poetry, the student will analyze the use of the sound symbolisms and patterns, pointing out the contributions of these devices to the work as a whole.

RHYTHM, RHYME, AND STANZA

CONTENT GENERAL OBJECTIVE J:

The student will recognize the form and function of meter, rhyme scheme, and stanzaic pattern in a work of poetry.

PERSPECTIVE: Rhythm, rhyme, and stanza all contribute to the structural organization and development of the poem. When properly used, these devices coincide with the poem's meaning, as well as providing a musical pleasure in the creation and fulfillment (or frustration) of expectations.

OBJECTIVE J 1:

The student will state the rhyme scheme of a given poem or passage of poetry and will identify the rhyme as masculine or feminine.

OBJECTIVE J 2:

The student will identify each given end rhyme as perfect rhyme (exact rhyme), near-rhyme (slant rhyme, off-rhyme, partial rhyme), or para-rhyme.

OBJECTIVE J 3:

The student will state the purpose and contribution of a rhyme scheme and type to the meaning of a given poem.

OBJECTIVE J 4:

The student will identify the purpose of a given rhyme in a poem as a) for contrast, b) for identity, or c) for closure or unity, and will state how the rhyme contributes to the poem's meaning.

OBJECTIVE J 5:

The student will scan a given poem or a passage of poetry and will name its basic meter.

OBJECTIVE J 6:

The student will discuss the specific meter of a poem in terms of the poem's meaning.

OBJECTIVE J 7:

The student will recognize examples of any of the following stanzaic forms: ballad, heroic couplet, English sonnet, Italian sonnet, tercet, quatrain, rime royal, ottava rima, Spenserian stanza.

OBJECTIVE J 8:

Given a poem or a passage from a poem in a distinctive stanzaic pattern, the student will point out the fittingness of the form to the content.

FIGURATIVE LANGUAGE

CONTENT GENERAL OBJECTIVE K:

The student will identify, literally paraphrase, and analyze the particular appropriateness of any given figure of speech.

PERSPECTIVE: Figurative language is a way of saying one thing and meaning more, less, or something other than what is said. Intentional departure from the normal order, construction, or meaning of words and intentional comparisons of otherwise unlike things are common types of figurative language. Figurative language treated here includes allusion, antitheses, apostrophe, hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, pun, simile, synedoche, and understatement.

OBJECTIVE K 1:

The student will write a literal paraphrase of a literary excerpt which is expressed through figurative language.

OBJECTIVE K 2:

The student will identify each given instance of figurative language as antithesis, apostrophe, hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, pun, simile, synecdoche, or understatement.

OBJECTIVE K 3:

The student will identify the vehicle and the tenor of any figure of similarity (i.e., simile, metaphor, or personification) and will state their shared characteristics.

OBJECTIVE K 4:

Given a passage containing an allusion, the student will explain the meaning of the allusion and the expanded meaning of the passage.

OBJECTIVE K 5:

The student will explain in detail the use and significance of a given figure of speech as it is related to its context.

IMAGERY AND SYMBOLISM

CONTENT GENERAL OBJECTIVE L:

The student will identify and discuss the meaning of images, patterns of imagery, allegory, allusion, and symbolic patterns in any work with which he is familiar.

PERSPECTIVE: An image is the mental reproduction of a sensory experience. The writer communicates his memory of the experience through a concrete description of his sensual impressions.

A symbol is an object which functions in a work of literature as itself and as a representative of something beyond it. Usually, a symbol is a concrete representation of a complex abstraction. (In this sense, allegory is a type of symbolism.) Symbol differs from image primarily in that symbol suggests an additional level of meaning

OBJECTIVE L 1:

Given a passage or passages in which some of the images are underlined, the student will state whether the underlined images are literal or figurative.

OBJECTIVE L 2:

The student will underline related images and will identify the pattern of imagery in a particular selection, relating that pattern to the work as a whole.

OBJECTIVE L 3:

The student will identify each symbol in a given passage and will briefly identify the symbolic importance of each.

OBJECTIVE L 4:

Given a list of objects generally considered to be archetypes or universal symbols, the student will match each to its conventionally accepted meaning.

OBJECTIVE L 5:

The student will match the Greek gods and goddesses to their Roman counterparts and will identify the function of any of the Greek and Roman gods and goddesses.

OBJECTIVE L 6:

Having read a series of ancient myths, the student will state the natural phenomenon any of the myths attempts to explain.

OBJECTIVE L 7:

Given an excerpt from an allegory in which the characters and/or objects are clearly labeled abstractions, the student will interpret the action of the passage in abstract terms.

OBJECTIVE L 8:

Given a work in which a privately symbolic image or image cluster is used, the student will research the system or unconventional use of an image typical of a certain writer and will give the full privately symbolic meaning of the image or image cluster within the context of the work.

OBJECTIVE L 9:

The student will research and explain a given allusion and will detail its contribution to the work in which it appears.

OBJECTIVE L 10:

Given a work in which symbolic imagery figures heavily, the student will research when necessary and will explain the meaning and contribution of the imagery to the theme of the work as a whole.

LITERARY CONTEXT

CONTENT GENERAL OBJECTIVE M:

The student will express the importance of the biographical, historical, or philosophical context of a literary work to the increased understanding of the work itself.

PERSPECTIVE: Every literary work is an outgrowth of a number of pressures and realities brought to bear on the world which creates it. An author's personal life may change the focus of his concerns and thus be expressed in his work. The socio-historical background of a work is often vital to the appreciation of the author's theme, tone, and purpose. A work is enriched as it is understood to be an individual expression of the shared conventions and thoughts of a particular literary or philosophical movement.

OBJECTIVE M 1:

The student will research a given author's life and will show at least two instances in which the author's background may have had an effect upon a given piece of his work.

OBJECTIVE M 2:

The student will describe a hypothetical society which could have produced a given work of literature, citing evidence from the text to support his hypothesis.

OBJECTIVE M 3:

Given a work for which the historical context is important, the student will research these facts and show, by specific reference to the text, how they are important to the theme and content of that work.

OBJECTIVE M 4:

Given a work possessing obvious characteristics of a certain literary movement, the student will identify the movement to which it belongs and will cite the characteristics which support such a classification.

OBJECTIVE M 5:

Given a philosophy and a work written from its position, the student will relate at least three aspects of the work to that philosophical position.

RELATION OF LITERATURE TO EXPERIENCE

CONTENT GENERAL OBJECTIVE N:

The student will evaluate an incident, a character, or an idea in a literary work in terms of his own projections or judgments about the nature of the human experience.

PERSPECTIVE: Statements of personal experience, projection, or judgment must relate directly to the piece of literature, and that relationship must be clearly stated. The relating of the work to the student's sense of consistency and truth in human relationships is primary; the nature of the judgment itself is of less importance as long as it follows logically from the literature.

OBJECTIVE N 1:

The student will state the importance to his own life of a particular value stressed in a work of literature.

OBJECTIVE N 2:

The student will state a parallel between his own experiences and concerns and those of a work's main character.

OBJECTIVE N 3:

The student will identify the main problem facing the protagonist of a given work and will briefly state his resolution.

OBJECTIVE N 4:

The student will state whether he agrees or disagrees with a character's handling of a situation and will point out the particularly positive or negative aspects of his actions.

OBJECTIVE N 5:

The student will transpose characters and plot action from one time and place to another.

OBJECTIVE N 6:

The student will briefly sketch the relationship existing between two characters whose relationship is implicit in the plot but is never explicitly stated.

OBJECTIVE N 7:

Given a poem or an image, the student will respond to it in writing from two different viewpoints.

OBJECTIVE N 8:

The student will resolve a question raised in a piece of literature, explaining the argument within the work and expanding it to his world of experience.

OBJECTIVE N 9:

Given a character's reaction to a particular stimulus, the student will list those consistent character traits that necessitate his acting in the way he does.

OBJECTIVE N 10:

The student will state the responses of several different characters to the same stimulus and will relate the individual responses to each character's personality.

OBJECTIVE N 11:

The student will choose a work which reflects the history or philosophy of a period and will write an essay about one aspect of the time as seen through the work.

LITERARY ANALYSIS AND EXPLICATION

CONTENT GENERAL OBJECTIVE 0:

The student will recognize the value and importance of individual aspects of a literary work and will relate them to the comprehension of the entire text.

PERSPECTIVE: Literary analysis, of which literary explication is simply a specialized and more thorough form, involves the close understanding of the parts of a work and the separation of the whole into its constituent parts. The goal in these activities is furthering the student's understanding of the whole through his appreciation of the complexity of artistic expression.

OBJECTIVE 0 1:

Given a work and a statement of its theme, the student will trace one element of the work through it and will show how it furthers or reinforces the theme.

OBJECTIVE 0 2:

The student will state the theme of a work he has read and will demonstrate how any two of the following elements work within it to contribute to that theme: plot, character, setting, point of view, tone, style, rhythm and rhyme, genre, figurative language, imagery, and symbolism.

OBJECTIVE 0 3:

The student will choose a significant passage from a work he has read and will write an essay on the overall significance of the passage to the work's theme and structure.

OBJECTIVE 0 4:

The student will compose an explication de texte of a short poem.

LITERARY EVALUATION

CONTENT GENERAL OBJECTIVE P:

The student will evaluate the effectiveness of works of literature as meaningful communications and as full statements about the human condition.

PERSPECTIVE: The evaluation should be based on the unity of form and content, the control with which the work is executed, and the vastness of the artistic purpose. It should be based soundly on a knowledge of the specific elements of the text as well as on a thorough acquaintance with the work as a whole.

OBJECTIVE P 1:

The student will identify form and content of a given work and will state the effect of the relationship between the form and the content of that work.

OBJECTIVE P 2:

The student will briefly state the appropriateness of an author's style to his statement in a particular work.

OBJECTIVE P 3:

The student will evaluate the artistic unity of a work which he has read by stating whether the work's conclusion is justifiable in terms of the preceding action and by supporting his views with examples from the text.

OBJECTIVE P 4:

Given two passages or poems, the student will identify the better of the two and will explain his judgment in terms of the fittingness and the effectiveness of the form to the content.

OBJECTIVE P 5:

The student will state a work's central purpose, will state how well the purpose has been accomplished, and will state his judgment of the importance of that purpose.

APPENDIX III

Course Reading Lists

and

Supplemental Reading Lists

by grade level

GRADE SEVEN: HONORS LITERATURE: COURSE READING LIST

SHORT STORIES

DAVID AND GOLIATH	Adapted by May Hill Arbuthnot
THE THREE GOLDEN APPLES	Nathaniel Hawthorne
THE ERNE FROM THE COAST	Beachcroft
THE FIFTY FIRST DRAGON	Heywood Broun
THE TERROR OF THE DEEP	Lanier and Berge
SNAPSHOT OF A DOG	Vachael Lindsay
THE CAT AND THE PAIN KILLER	from Mark Twain's Tom Sawyer
RIP VAN WINKLE	Washington Irving
THE SNEAKER CRISIS	Shirley Jackson
THE BLAZING STAR	MacKinley Kantor
RIKKI TIKKI TAVI	Rudyard Kipling
LOVE OF LIFE	Jack London
THE STORY OF KEESH	Jack London
THE LESSON	Jessamyn West
THE GIFT	John Steinbeck
A TIME OF GREATNESS	Dorothy Johnson
THE OLD DEMON	Pearl Buck
MISERY	Anton Chekhov
FIRST PRINCIPAL	A. B. Guthrie
THE FLYING MACHINE	Ray Bradbury
THE INTERLOPERS	Saki
THROUGH THE TUNNEL	Doris Lessing
PAUL BUNYAN: AN AMERICAN HERCULES	Stevens

NOVELS

THE WHITE COMPANY	Arthur Conan Doyle
GODS, HEROES, AND MEN . . .	W. H. D. Rouse
TREASURE ISLAND	Robert Louis Stevenson
JULIE OF THE WOLVES	J. George
SOUNDER	W. Armstrong
ISLAND OF THE BLUE DOLPHINS	S. O'Dell
SHADOW OF A BULL	M. Wojciechowska
CALL IT COURAGE	A. Sperry

DRAMA

THE MONSTERS ARE DUE ON MAPLE STREET	Rod Serling
THE PHARMACIST'S MATE	Budd Schulberg
INSIDE A KID'S HEAD	Lawrence and Lee
THE BIG WAVE	Pearl Buck
FEATHERTOP	Maurice Valency
THE UGLY DUCKLING	A. Milne
GRANDPA AND THE STATUE	Arthur Miller
IN THE FOG	Milton Gagov

MYTHOLOGY

THE PALACE OF OLYMPUS	Robert Graves
THE LABOURS OF HERACLES	Roger Lancely Green
THE BIRTH OF HERACLES	
THE CHOICE OF HERACLES	
THE BEGINNINGS OF THE LABOURS	
THE WANDERINGS OF HERACLES	
THE GOLDEN APLLES, AND THE HOUND OF HELL	

Grade 7: . Honors Literature Supplemental Reading List

Adamson	BORN FREE
Asimov	FANTASTIC VOYAGE
Bach	JONATHAN LIVINGSTON SEAGULL
Blinn	BRIAN'S SONG
Bouille	PLANET OF THE APES
Braithwaite	TO SIR WITH LOVE
Buck	THE GOOD EARTH
Carroll	ALICE IN WONDERLAND
Daly	SEVENTEENTH SUMMER
Du Maurier	REBECCA
	MY COUSIN RACHEL
Dumas	THE THREE MUSKETEERS
Fast	APRIL MORNING
Frank	DIARY OF A YOUNG GIRL
Gibson	THE MIRACLE WORKER
Kaufman	UP THE DOWN STAIRCASE
Kenyon	EMMA
Lane	LET THE HURRICANE ROAR
Le Carre	THE SPY WHO CAME IN FROM THE COLD
L'Engle	WRINKLE IN TIME
London	CALL OF THE WILD
	WHITE FANG
Lord	DAY OF INFAMY
O'Dell	ISLAND OF THE BLUE DOLPHINS
Rawlings	THE YEARLING
Rubin	LISA AND DAVID
Shute	ON THE BEACH
	A TOWN LIKE ALICE
Tolkien	LORD OF THE RINGS
Westwood	STORIES OF CHARLEMAGNE
Wojciechowska	SHADOW OF A BULL
	TUNED OUT
Wyss	THE SWISS FAMILY ROBINSON
Zindel	THE PIGMAN

GRADE EIGHT: HONORS LITERATURE: COURSE READING LIST

SHORT STORIES

A CHRISTMAS MEMORY	Truman Capote
THE KITTEN	Richard Wright
FLOWERS FOR ALGERNON(excerpt)	Daniel Keyes
THE KID NOBODY COULD HANDLE	Kurt Vonnegut, Jr.
THE TELL-TALE HEART	Edgar Allan Poe
TO BUILD A FIRE	Jack London
LOU GEHRIG'S EPIC OF COURAGE	Paul Gallico
THE LEGEND OF SLEEPY HOLLOW	Washington Irving
THE CELEBRATED JUMPING FROG	Mark Twain

NOVELS

GRAPES OF WRATH	John Steinbeck
UNCLE TOM'S CABIN	Harriet Beecher Stowe
ACROSS FIVE APRILS	I. Hunt
SHANE	Jack Schaeffer
THE VIRGINIAN	Owen Wister

DRAMA

THE SIRE DE MALETRIOT'S DOOR	Robert Louis Stevenson
THE HAPPY JOURNEY TO TRENTON . . .	Thornton Wilder
THE DIARY OF ANNE FRANK	Goodrich and Hackett
CHARLEY'S AUNT	Thomas

POETRY

DREAMS	Langston Hughes
THE NAMING OF CATS	T. S. Eliot
THE DAFFODILS	William Wordsworth
THE LONELY STREET	William Carlos Williams

Grade 8: Honors Literature Supplemental Reading List

Adams	WATERSHIP DOWN
Alcott	JO'S BOYS
	LITTLE WOMEN
Bradford	RED SKY AT MORNING
Cantor	ANDERSONVILLE
Clark	THE OX-BOW INCIDENT
Day	LIFE WITH FATHER
DuBois	THE SOULS OF BLACK FOLK
Ferber	CIMMARON
	GIANT
	ICE PALACE
	SO BIG
Forbes	JOHNNY TREMAIN
Groff	HELEN KELLER
Gunther	DEATH BE NOT PROUD
Hansberry	RAISIN IN THE SUN
Hobson	GENTLEMEN'S AGREEMENT
Houston	FAREWELL TO MANZANAR
Lawrence and Lee	INHERIT THE WIND
Lewis	BABBITT
	ARROWSMITH
London	CALL OF THE WILD
McCullers	MEMBER OF THE WEDDING
Parkman	OREGON
Petry	TITUBA OF SALEM VILLAGE
Rolvaag	GIANTS IN THE EARTH
Smith	A TREE GROWS IN BROOKLYN
Steinbeck	THE RED PONY
Stone	IMMORTAL WIFE
	LOVE IS ETERNAL
	THE PRESIDENT'S LADY
Twain	A CONNECTICUT YANKEE IN KING ARTHUR'S COURT
	THE PRINCE AND THE PAUPER
	TOM SAWYER
Washington	UP FROM SLAVERY

GRADE NINE: HONORS LITERATURE: COURSE READING LIST

SHORT STORIES

THE MOST DANGEROUS GAME	Connell
THE LADY OR THE TIGER?	Stockton
ALL THE YEARS OF HER LIFE	Callaghan
SPLIT CHERRY TREE	Stuart
THE CASK OF AMONTILLADO	Poe
THE PACING GOOSE	West
THE GIFT OF THE MAGI	O. Henry
WAR	London
THE NECKLACE	de Maupassant
OF MISSING PERSONS	Finney
TWO SOLDIERS	Faulkner
FLIGHT	Steinbeck

NOVELS

JANE EYRE	Bronte
GREAT EXPECTATIONS	Dickens
WEST SIDE STORY	Shulman
KIDNAPPED	Stevenson
KIM	Kipling

DRAMA

OEDIPUS REX	Sophocles
ROMEO AND JULIET	Shakespeare
ORPHEUS	Hughes
PYGMALION	Shaw

POETRY

ODE ON MELANCHOLY	Keats
ODE TO AUTUMN	Keats
THE PASSIONATE SHEPHERD TO HIS LOVE	Marlowe
THE NYMPH'S REPLY TO THE SHEPHERD	Marlowe
THE LAKE ISLE OF INNISFREE	Yeats
IN MEMORIAM	Tennyson
ELEGY WRITTEN IN A COUNTRY CHURCHYARD	Gray
SPOON RIVER ANTHOLOGY (excerpts)	Masters
GENERAL WILLIAM BOOTH ENTERS HEAVEN	Lindsay
VELVET SHOES	Wylie
GRASS	Sandburg
BUTTONS	Sandburg
PERSHING AT THE FRONT	Guiterman
FREDDY THE RAT PERISHES	Marquis
THOSE TWO BOYS	Adams
POOR TIMING	McGinley
TO HAVE AND TOO OLD	Armour
GUEST PRIVILEGES	Armour

Grade 9: Honors Supplemental Reading List

Anderson	WINTERSET
Angelou	I KNOW WHY THE CAGED BIRD SINGS
	GATHER TOGETHER IN MY NAME
Boulle	THE BRIDGE OVER THE RIVER KWAI
Crichton	THE ANDROMEDA STRAIN
	THE GREAT TRAIN ROBBERY
	THE TERMINAL MAN
Cronin	THE CITADEL
Dennis	AUNTIE MAME
Doyle	HOUND OF THE BASKERVILLES
Dumas	THE COUNT OF MONTE CRISTO
Gaines	THE AUTOBIOGRAPHY OF MISS JANE PITTMAN
Gerson	HARRIET BEECHER STOWE
Haley	ROOTS
Hardy	TESS OF THE D'URBERVILLES
London	THE SEA-WOLF
McCullers	THE HEART IS A LONELY HUNTER
Michener	THE BRIDGES AT TOKO-RI
O'Neill	AH, WILDERNESS
Shakespeare	A MIDSUMMER'S NIGHT'S DREAM
	MUCH ADO ABOUT NOTHING
Sinclair	JACK:A BIOGRAPHY OF JACK LONDON
Steinbeck	THE MOON IS DOWN
Twain	LIFE ON THE MISSISSIPPI
Verne	AROUND THE WORLD IN EIGHTY DAYS
	20,000 LEAGUES UNDER THE SEA
Ward	THE SNAKE PIT
Wibberley	THE MOUSE THAT ROARED

GRADE TEN: HONORS LITERATURE: COURSE READING LIST

SHORT STORIES

LEINENGEN VERSUS THE ANTS	Stephenson
THE DEVIL AND DANIEL WEBSTER	Benet
THE SECRET LIFE OF WALTER MITTY	Thurber
THE BRIDE COMES TO YELLOW SKY	Crane
THE BLUE HOTEL	Crane
THE OPEN BOAT	Crane
THE WALL	Sartre
SIXTEEN	Daly
THE RED PONY	Steinbeck
THE LAGOON	Conrad
THE OLD MAN AT THE BRIDGE	Hemingway
THE ABYSS	Andreyev

NOVELS

THE RED BADGE OF COURAGE	Crane
THE OLD MAN AND THE SEA	Hemingway
THE PEARL	Steinbeck
A SEPARATE PEACE	Knowles
FRANKENSTEIN	Shelley
THE BRIDGE OF SAN LUIS REY	Wilder

DRAMA

THE HAIRY APE	O'Neill
THE EMPEROR JONES	O'Neill
THE GLASS MENAGERIE	Williams
JULIUS CAESAR	Shakespeare

POETRY

HURT HAWKS	Jeffers
A SPRING NIGHT	Beloof
FATE	?
MEDUSA	?
APPARENTLY WITH NO SURPRISE	Dickinson
THE ANIMALS	Muir
A NIGHT PIECE	Shanks
ARS POETICA	MacLeish
I SAW A MAN	Crane
THE HEART	Crane
VALE FROM CARTHAGE	Viereck
A VALEDICTION FORBIDDING MOURNING	Donne
PRIVATE ENTERPRISE	Morley
NOTHING GOLD CAN STAY	Frost
THE DRAFT HORSE	Frost
THE GROUNDHOG	Eberhart
REVEILLE	Housman
LATE RISING	Prevert
THE WORLD IS TOO MUCH WITH US	Wordsworth
WHEN I HAVE FEARS	Keats

(continued)

Grade Ten: Honors Literature: Course Reading List (continued)

POETRY (continued)

OZYMANDIAS	Shelley
CROSSING THE BAR	Tennyson
THE TIGER	Blake
EX-BASKETBALL PLAYER	Updike
DESIGN	Frost
THE SIGN-POST	Thomas
TO AN ASTRONAUT DYING YOUNG	Kumin
THE SEND-OFF	Owens
BEWICK FENZER	Robinson
RICHARD CORY	Robinson
MINIVER CHEEVY	Robinson
SELECTED SONNETS	Shakespeare

MYTHOLOGY

JASON THE EXPLORER'S TALE
ODYSSEUS THE WANDERER'S TALE
EXPLORERS IN THE ANCIENT WORLD
THE TWELVE GODS OF GREECE
THE TALE OF HERACLES
THE TALE OF THESEUS
THE TALE OF TROY

Grade 10: Honors Literature Supplemental Reading List

Agee	DEATH IN THE FAMILY
Anderson	WINESBURG, OHIO
Barrett	LILLIES OF THE FIELD
Beckett	WAITING FOR GODOT
Brown	MANCHILD IN THE PROMISED LAND
Camus	THE STRANGER
Douglas	MAGNIFICENT OBSESSION
Eurypides	MEDEA
Frazier	THE GOLDEN BOUGH
Green	I NEVER PROMISED YOU A ROSE GARDEN
Hershey	A SINGLE PEBBLE
Hesse	DEMIAN
	SIDDHARTHA
Hilton	LOST HORIZON
Hudson	GREEN MANSIONS
Hugo	LES MISERABLES
Ibsen	THE DOLL'S HOUSE
	HEDDA GABLER
Llewellyn	HOW GREEN WAS MY VALLEY
Maugham	OF HUMAN BONDAGE
Melville	BILLY BUDD
Moliere	THE MISANTHROPE
Paton	CRY, THE BELOVED COUNTRY
Remarque	ALL QUIET ON THE WESTERN FRONT
Renault	THE BULL FROM THE SEA
	THE MASK OF APOLLO
Rostand	CYRANO DE BERGERAC
Saroyan	THE HUMAN COMEDY
Shakespeare	AS YOU LIKE IT
	COMEDY OF ERRORS
	MERCHANT OF VENICE
Shaw	ARMS AND THE MAN
Sophocles	ANTIGONE
Steinbeck	EAST OF EDEN
	TRAVELS WITH CHARLIE
Stone	THE AGONY AND THE ECSTASY
	LUST FOR LIFE
Uris	EXODIS
	QB VII
Van Loon	THE STORY OF MANKIND
White	THE ONCE AND FUTURE KING
Wilde	THE IMPORTANCE OF BEING ERNEST
	THE PICTURE OF DORIAN GRAY
Wouk	THE CAINE MUTINY
	MARJORIE MORNINGSTAR

GRADE ELEVEN: HONORS LITERATURE: COURSE READING LIST

SHORT STORIES

THE DEVIL AND TOM WALKER	Irving
THE PRAIRIE	Cooper
THE FALL OF THE HOUSE OF USHER	Poe
THE BLACK CAT	Poe
THE MINISTER'S BLACK VEIL	Hawthorne
THE FACTS CONCERNING THE RECENT . . .	Twain
THE MYSTERIOUS STRANGER	Twain
THE OUTCASTS OF POKER FLATS	Harte
AN OCCURRENCE AT OWL CREEK BRIDGE	Bierce
BIG TWO-HEARTED RIVER	Hemingway
THE BEAR	Faulkner
THE CATBIRD SEAT	Thurber
THE JILTING OF GRANNY WEATHERALL	Porter
A WORN PATH	Welty
THE CROP	O'Connor
LOST	Singer
THE LOTTERY	Jackson

NOVELS

THE SCARLET LETTER	Hawthorne
MOBY DICK (excerpt)	Melville
HUCKLEBERRY FINN	Twain
MY ANTONIA	Cather
THE JUNGLE	Sinclair
GREAT GATSBY	Fitzgerald
CATCHER IN THE RYE	Salinger
THE CHOSEN	Potok
THE BELL JAR	Plath

DRAMA

THE CRUCIBLE	Miller
DEATH OF A SALESMAN	Miller
OUR TOWN	Wilder
WHERE THE CROSS IS MADE	O'Neill

BIOGRAPHY (excerpts from the following)

AUTOBIOGRAPHY AND SELECTED READINGS	Franklin
MY BONDAGE AND MY FREEDOM	Douglass
THE LIFE OF OLAUDA EQUIANO	Vassa
I KNOW WHY THE CAGED BIRD SINGS	Angelou
BARRIOS BOY	Galarza
THE WAY TO RAINY MOUNTAIN	Momaday
TO BE YOUNG, GIFTED, AND BLACK	Hansberry
AMERICAN HUNGER	Wright

(continued)

POETRY

TO MY DEAR	Bradstreet
THE AUTHOR TO HER BOOK	Bradstreet
TO A WATERFOWL	Bryant
THANATOPSIS	Bryant
TO HELEN	Poe
THE RAVEN	Poe
THE BELLS	Poe
THE RHODORA	Emerson
EACH AND ALL	Emerson
I NEVER SAW . . .	Dickinson
I TASTE A LIQUOR. . .	Dickinson
SOME KEEP THE FAITH. . .	Dickinson
FAITH IS A FINE INVENTION	Dickinson
HOPE IS. . .	Dickinson
SUCCESS IS. . .	Dickinson
MUCH MADNESS. . .	Dickinson
MY LIFE CLOSED TWICE. . .	Dickinson
I FELT A FUNERAL. . .	Dickinson
I HEARD A FLY BUZZ. . .	Dickinson
THE SOUL SELECTS. . .	Dickinson
THERE'S A CERTAIN. . .	Dickinson
THE BUSTLE IN THE HOUSE. . .	Dickinson
BECAUSE I COULD NOT STOP FOR DEATH	Dickinson
SONG OF MYSELF (excerpts)	Whitman
ONES SELF I SING	Whitman
I HEAR AMERICA SINGING	Whitman
WHEN LILACS LAST IN THE DOORYARD. . .	Whitman
BEAT! BEAT! BEAT!	Whitman
A NOISELESS PATIENT SPIDER	Whitman
MARSHES OF THE GLYNN	Lanier
WAR IS KIND	Crane
THE WAYFARER	Crane
MR. FLOOD'S PARTY	Robinson
LUCINDA MATLOCK	Masters
GEORGE GRAY	Masters
FIDDLER JONES	Masters
DOUGLASS	Dunbar
THE CONGO	Lindsay
THE ROAD NOT TAKEN	Frost
FIRE AND ICE	Frost
STOPPING BY THE WOODS. . .	Frost
MENDING WALL	Frost
CHICAGO	Sandburg
PRAYERS OF STEEL	Sandburg
IN A STATION AT THE METRO	Pound
L'ART, 1910	Pound
FUN PIECE, FOR HER. . .	Pound
THE RED WHEELBARROW	Williams
POEM	Williams
THIS IS JUST TO SAY	Williams
THE DANCE	Williams

Grade Eleven: Honors Literature: Course Reading List (continued)

POETRY (continued)

HEAT	H. D.
WIND AND SILVER	Lowell
THE LOVE SONG OF. . . .	Eliot
SPRING	Millay
SINCE FEELING IS	Cummings
ANYONE LIVED IN A PRETTY HOW TOWN	Cummings
THE TROPICS IN. . .	McKay
NOVEMBER COTTON FLOWER	Toomer
AS I GREW OLDER	Hughes
THE NEGRO SPEAKS OF THE RIVER	Hughes
ANY HUMAN TO ANOTHER	Cullen
FROM THE DARK TOWER	Cullen
POETRY	Moore
SILENCE	Moore
EVENING EBB	Jeffers
BELLS FOR JOHN WHITESIDE'S DAUGHTER	Ransome
LOOK, STRANGER	Auden
ELEGY FOR JANE	Roethke
NIGHT JOURNER	Roethke
AUTO WRECK	Shapiro
IN HONOR OF. . .	Brooks
HAWTHORNE	Lowell
THE FORTRESS	Sexton
MUSHROOMS	Plath
BE BEAUTIFUL, NOBLE	Villa
GUITARREROS	Parades
HOW EVERYTHING HAPPENS	Swenson
THE HEAVEN OF ANIMALS	Dickey
I AM JOAQUIN	Gonzales
SONG	Rich

ESSAY

SINNERS IN THE HANDS OF AN ANGRY GOD	Edwards
FROM THE CRISIS	Paine
SELF-RELIANCE	Emerson
CIVIL DISOBEDIENCE	Thoreau
WALDEN (excerpt)	Thoreau
FENIMORE COOPER'S LITERARY OFFENSES	Twain
BRAVE WORDS FOR A STARTLING OCCASION	Ellison
WALDEN	White
THE WORDS OF CHIEF JOSEPH	Joseph

Grade 11: Honors Literature Supplemental

Bellamy	LOOKING BACKWARD
Bellow	THE VICTIM
	ADVENTURES OF AUGIE MARCH
Caldwell	GOD'S LITTLE ACRE
Capote	BREAKFAST AT TIFFANY'
	IN COLD BLOOD
Cather	O PIONEERS
	SONG OF THE LARK
DosPassos	THE 42ND PARALLEL
Dreiser	AN AMERICAN TRAGEDY
	SISTER CARRIE
Fitzgerald	TENDER IS THE NIGHT
Hawthorne	THE HOUSE OF SEVEN GABLES
Hemingway	A FAREWELL TO ARMS
	THE SUN ALSO RISES
	FOR WHOM THE BELLS TOLL
Howells	THE RISE OF SILAS LAPHAM
James	DAISY MILLER
	PORTRAIT OF A LADY
	TURN OF THE SCREW
Lewis	MAIN STREET
London	MARTIN EDEN
Mailer	EXECUTIONER'S SONG
Malamud	The ASSISTANT
	THE FIXER
Melville	BENETO CERENO
Mitchell	GONE WITH THE WIND
Marquand	THE LATE GEORGE APPLEY
Norris	McTEAGUE
	THE OCTOPUS
	THE PIT, A STORY OF CHICAGO
O'Connor	THE LAST HURRAH
Porter	SHIP OF FOOLS
Rand	ATLAS SHRUGGED
	THE FOUNTAINHEAD
Salinger	FRANNY AND ZOOEY
Saroyen	THE HUMAN COMEDY
Steinbeck	CANNERY ROW
	TORTILLA FLAT
Wharton	ETHAN FROME

GRADE TWELVE: HONORS LITERATURE: COURSE READING LIST

SHORT STORIES

THE GARDEN PARTY	Mansfield
THE TRAIN FROM RHODESIA	Gordimier
THE VERGER	Maugham
POISON	Dahl

NOVELS

ROBINSON CRUSOE	De Foe
TOM JONES	Fielding
WUTHERING HEIGHTS	Bronte
PRIDE AND PREJUDICE	Austen
SONS AND LOVERS	Lawrence
TO THE LIGHTHOUSE	Woolf
A PASSAGE TO INDIA	Forester
LORD OF THE FLIES	Golding
BRAVE NEW WORLD	Huxley

DRAMA

THE TEMPEST	Shakespeare
MACBETH	Shakespeare

DRAMATIC MONOLOGUE

MY LAST DUCHESS	Browning
RABBI BEN EZRA	Browning
FRA LIPPO LIPPI	Browning

TALES

PROLOGUE FROM CANTERBURY TALES	Chaucer
THE NUN'S PRIEST'S TALE	Chaucer

EPIC

BEOWULF	Anonymous

ESSAYS

MODERN LETTERS	Woolf
TOLERANCE	Forster

Grade 12: Honors Literature Supplemental Reading List

Austen	EMMA
	SENSE AND SENSIBILITY.
	MANSFIELD PARK
	NORTHANGER ABBEY
Butler	THE WAY OF ALL FLESH
Conrad	LORD JIM
	HEART OF DARKNESS
Chaucer	CANTERBURY TALES
De Foe	MOLL FLANDERS
	PAMELA
Eliot	ADAM BEDE
	THE MILL ON THE FLOSS
	SILAS MARNER
	MIDDLEMARCH
Fielding	JOSEPH ANDREWS
	SHAMELA
Forster	WHERE ANGELS FEAR TO TREAD
	THE LONGEST JOURNEY
Fowles	THE FRENCH LIEUTENANT'S WOMAN
	THE MAGUS
	THE COLLECTOR
Golding	THE INHERITORS
	PINCHER MARTIN
Goldsmith	SHE STOOPS TO CONQUER
	THE VICAR OF WAKEFIELD
Hardy	FAR FROM THE MADDING CROWD
	THE MAYOR OF EASTERBRIDGE
	THE RETURN OF THE NATIVE
Joyce	PORTRAIT OF THE ARTIST AS A YOUNG MAN
Lawrence	THE RAINBOW
Meredith	THE ORDEAL OF RICHARD FEVERIL
Shakespeare	HAMLET
	KING LEAR
	OTHELLO
	KING HENRY IV
Smolett	THE EXPEDITIONS OF HUMPHREY CLINKER
	TRISTAM SHANDY
Swift	GULLIVER'S TRAVELS
Thackery	VANITY FAIR
Trollope	BARCHESTER TOWERS
	THE WARDEN
Waltari	THE LION IN WINTER
Woolf	JACOB'S ROOM
	THE YEARS
	A ROOM OF ONE'S OWN
	THE WAVES

BEST COPY